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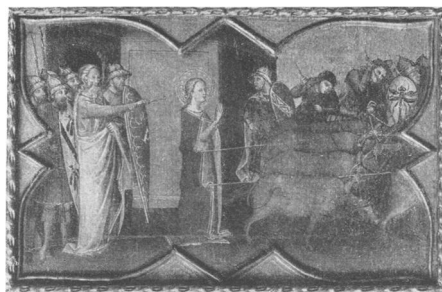
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accusing her of Christianity. In the next picture she is brought before Paschasius, who is seated on his throne with his soldiers about him, her accuser beside her. The governor ordered her to sacrifice to the pagan gods, which she refused to do. Thereupon he threatened her with punishments, which she scorned, and he ordered that she be carried away and forced to shameful practices. But when his people would have carried out his commands, "The Holy Ghost made her so pesant and heavy that in no wise might they move her from the place. Wherefore many of the servants of the judge put hand to, for to draw with the other and she abode still. Then they bound cords to her hands and feet, and all drew, but she abode alway, still as a mountain without moving. Then Paschasius did do yoke for her oxen many for to draw her, and yet they might not move her from place to place." The bound Saint Lucy is shown in the last of our pictures with the oxen, urged by the soldiers and rabble, unable to move her, the wicked governor and his soldiers looking on.

The other scene or scenes of the series are lacking. The story further tells of a great fire which was built about Saint Lucy, and the boiling oil which was poured over her, all to no purpose. Then one of the soldiers pierced her throat with his sword and still she lived long enough to announce to the bystanders the death of Maximian, the overthrowing of Diocletian, and the coming peace of the church, and to receive the Blessed Sacraments, while messengers arrived ordering the wicked judge to appear

before the Senate at Rome. And there, we are told, he had his head cut off for his many ill deeds.

B. B.

DEPARTMENT OF CLASSICAL ART— RECENT ACCESSIONS

OWING to unavoidable circumstances, a number of our 1911 acquisitions have only recently arrived at this Museum, so that their exhibition has had to be delayed. They are now exhibited temporarily in the Boscoreale Room pending their distribution to the various galleries in which they properly belong. These accessions consist of three pieces of stone sculpture, four bronzes, eight vases or fragments of vases, four terracottas, ten gems, and the contents of three tombs from Tarentum.

The most important piece among this miscellaneous material is the head of a boy, in black basalt, which forms a charming addition to our collection of Roman portraits (fig. 1; height $12\frac{1}{2}$ in. (31.8 cm.)). The identity of the individual portrayed is uncertain. At first glance he bears a distinct resemblance to young Augustus, but this similarity is only one of general type, and a closer examination of the individual features shows important differences. Thus the forehead has not the high, square structure typical of the portraits of Augustus; the eyebrows are arched and do not form the characteristic sharp angle with the line of the nose; the chin is not so

prominent; and lastly and most important of all, the well-known arrangement of the separate strands of hair over the forehead is missing. This last characteristic, arbitrary as it may seem, recurs with unflinching regularity on practically all identified portraits of Augustus, not only where he is figured as a man of mature years, but also when he appears as a youth or a boy, so

works. At the end of this period and during the Augustan era there is a strong tendency toward idealization, which must be directly attributed to Hellenic influence; but under the Flavian dynasty the innate love for naturalism reasserted itself and the portraits henceforth are again strongly individual, even unpleasant features being uncompromisingly represented. In our

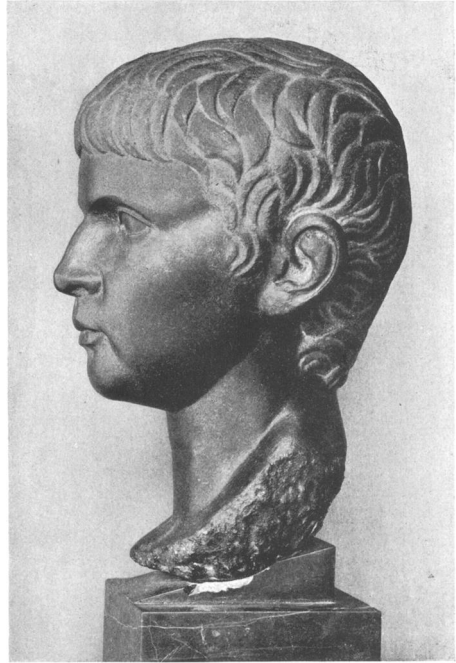


FIG. 1. BASALT HEAD OF A BOY
ROMAN, AUGUSTAN PERIOD

that its absence can almost by itself be taken as a reason for rejecting the identification of a portrait as one of Augustus. But though, as in the majority of Roman heads, we must be content to regard this as an unknown portrait, the period in which it originated is clearly that of the Julio-Claudian age. Roman portraiture, perhaps the most individual branch of Roman art, still underwent various influences at different times. In the Republican period the style was distinctly realistic, coming under the sway, no doubt, of the strongly individualized Etruscan

head the influence of Greek classicism is very apparent, both in the somewhat generalized type and in the fine distinction of the face; the hair, too, divided into a number of separate curls lying close to the skull, is strongly reminiscent of the style of Polykleitos. The execution is very good, especially if we remember the hardness of the material in which the head is worked; the modeling is restrained but lifelike, and the childish nature is well brought out in the rounded contour of the face and the small unformed mouth. The flesh parts are highly polished while the surface of the

hair is left dull, the two thus forming an effective contrast in color. The bust itself is quite small, according to the custom prevalent during the Early Imperial

fourth-century type, with distinct traces of red paint on the hair; and a fragmentary head of a girl, from Athens, belonging to the Roman period.



FIG. 2. APULIAN VASE
IV CENTURY B.C

period, when it is never represented below the collar-bone. The head is intact, except for the right ear, which is slightly injured in its upper portion.

The two other sculptures are of marble — a charming little head of a Muse, of

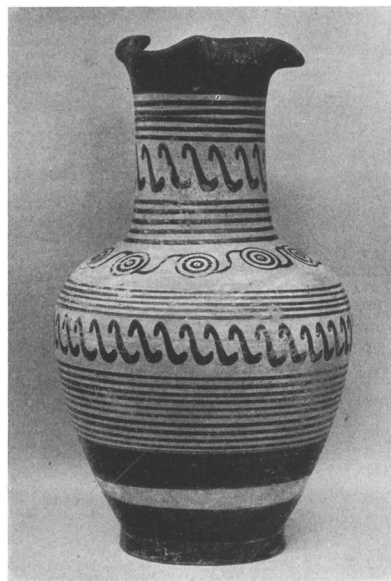


FIG. 3. GEOMETRIC JUG



FIG. 4. FRAGMENTARY GREEK KYLIX
UNFINISHED

Among the vases the most imposing is a large Apulian amphora with scroll handles, richly decorated and in a good state of preservation (fig. 2; total height 3 ft. 6 $\frac{3}{4}$ in. (1.085 m.)). It is not a recent discovery, but has been known for a long time

and was published in 1817 by Dubois-Maisonneuve, *Introd. à l'étude*, pl. 67, and later in *Monumenti dell' Inst.* VI, 1860, pl. XLII B, with text by Stephani in *Annali dell' Inst.*, 1860, p. 317. It is a typical example of the magnificent but somewhat overdecorated vases turned out by the Greek colonists of Southern Italy after the importing of Athenian vases had stopped and they had to depend on their own resources to supply the demand which naturally continued. Its chief interest lies in the representation on the upper zone of the front side. In the center is Zeus seated on an elaborately ornamented throne, his feet resting on a stool and his right hand grasping the scepter, on which is perched the eagle. On either side of him is a woman about whom hovers an Eros, and seated on the right is Hermes, characterized by his winged feet, his petasos (felt hat), and his caduceus or herald's staff. This scene has been variously interpreted as the marriage of Zeus and Hera; Persephone bidding farewell to Demeter; Thetis and Eros soliciting Zeus before the contest of Achilles and Memnon; and the dispute of Persephone and Aphrodite concerning Adonis. Of these the last is the most convincing, especially in view of the analogies mentioned by Stephani (*Annali dell' Inst.* 1860, p. 312 ff.). According to the story, Smyrna, the mother of Adonis, had been turned into a tree, and when the time of the child's birth came, the tree burst and Adonis was born. Aphrodite, touched by the beauty of the infant, concealed him in a chest, which she entrusted to Persephone, but Persephone in her turn was so charmed by the child that she refused to give him up. The two goddesses could not come to terms and took their dispute to Zeus, who, with praiseworthy consideration for everybody, decided that Adonis should belong to each for four months in the year and the remaining four months be left to himself. In the scene of our vase Zeus is apparently listening to the arguments presented by the two disputants, the one on the right of Zeus being probably Persephone with her companion Hermes by her side, the one on the left Aphrodite. The infant

himself is not present; he is also not represented on a similar scene depicted on a mirror (*Monumenti dell' Inst.* VI. pl. 24), but here he is presumably inside the chest placed before Zeus. Accordingly, Stephani (p. 319) suggests that on our vase Adonis is supposed to be concealed in the hydria which stands next to the throne of Zeus. This is possible, because presumably the vase is there for a purpose, but a narrow-necked water-jar seems a poor substitute for a nice, comfortable chest. The other scenes on this vase are familiar from countless similar representations: mourners bringing offerings to a tomb; conversation scenes; and female heads among arabesques.

A piece of special interest is a fragmentary red-figured kylix in an unfinished condition (fig. 4). Though artistically of no great significance, it is of value in showing clearly the technical methods employed by the vase-painters of this period. As is well known, the figures on these vases are not painted red on a black ground, but reserved in the color of the clay. The actual procedure was as follows: A preliminary sketch was first made with a dull pointed instrument to serve as a general guide for the design; then the outlines were painted outside the spaces reserved for the figures, first in a thin dull line to determine the contour, then in a broader stripe; after this, fine "relief-lines" were added inside the figures to indicate the features, muscles, and drapery, and in the more careful examples, especially of the earlier period, a similar thin relief-line was added to outline the figures; lastly, the background was covered with black paint. Our kylix is complete except for the filling in of the background. It is noteworthy that though unfinished it has been duly fired, which would point to the fact that vases were fired at least twice during the process of being painted — before the application of the black background and after it. The interior of our kylix shows a seated woman wrapped in her himation. On the outside are palmettes and scrolls and two draped male figures; here the paint has turned reddish in several places from being overfired, and perhaps this

was the reason that the vase was rejected and not considered worth while finishing. Unfinished examples of this kind are rare. Hartwig (*Jahrbuch d. Inst.* 1899, p. 164 Note 21) mentions five fragments known to him, of which four are in exactly the same stage as our kylix, and one lacks the inside details as well.

To the red-figured period also belongs

of quirks, an ornament common on Mykenaeen pottery, but not frequent on vases of this period. The rest of the space is occupied with horizontal bands. The vase is well preserved, being intact, except for the handle, which is missing.

The other vases are a red-figured hydria with a scene of a youth, perhaps a trainer, talking to a boy; a white lekythos with two



FIG. 5. ZEUS
FRAGMENT FROM AN ATHENIAN KRATER

a beautiful fragment of a krater, with a figure of Zeus seated on a throne and grasping a scepter, which is surmounted by a dove (fig. 5). Toward him flies Eros holding a laurel wreath in both hands, and facing Zeus was another seated figure, probably Hera, of whom only the right forearm remains. The conception is full of dignity and repose, worthy of the "father of gods and men." The execution too is excellent and makes us wish that more of this vase had been preserved.

A jug of the geometric period (fig. 3) is a valuable accession. It is decorated on the shoulder with tangent circles, the regular geometric substitute for the Mykenaeen spirals; on the neck and body, with a row

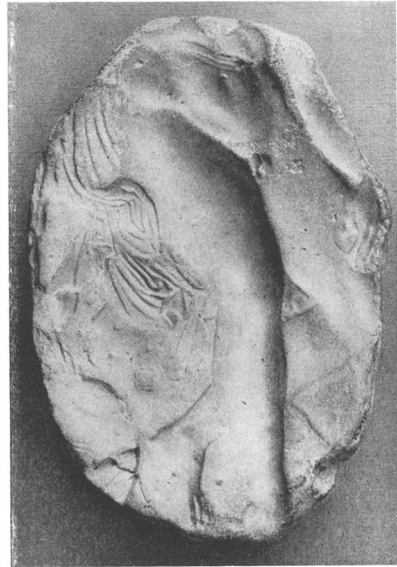


FIG. 6. GREEK
TERRACOTTA MOULD

figures before a tombstone (drawn in glaze lines with traces of dull red color), of delicate execution but somewhat restored; a "marbled" bowl of the Roman period, with a yellow slip covered with veins of brownish color producing a variegated effect; and a small one-handed jug decorated with horizontal bands, of South Italian manufacture.

An exquisite example of Greek work in terracotta is a small mould for the lower part of a male figure (fig. 6). The figure is represented seated in an easy attitude with legs crossed, the right hand resting on the knee. The modeling is excellent, every detail being rendered with astonishing care, and there is the same largeness of conception in this modest

little clay figure as in the best works of a more ambitious nature. On the back of the mould can be seen the finger-marks of the potter, impressed while the clay was still soft.

Of interest also are the other terracottas: a head of the archaic period, slightly under life size, and with traces of paint on the hair and eyes; a life-size head of a youth of a later period; and a fragmentary figure of a little old woman, conceived with all the realism characteristic of late Greek caricatures.

The bronzes consist of a jug with a relief of a running youth in archaic style on the attachment of the handle; a small cylindrical box with an engraved design of animals heraldically grouped on either side of floral ornaments, likewise of the archaic period; a colander with the head of a girl engraved on the handle and the perforations arranged in the form of a rosette; and a large oblong weight with concave sides, undecorated.

Our collection of gems has been enriched by ten specimens, all of excellent workmanship. Of these two belong to the Mykenaeen period and represent respectively two bulls lying side by side, and one bull lying down, with a flower in the background. They are both agates and are carved with the freedom and innate feeling for animal life characteristic of the best Mykenaeen work. A fine sard from Macedonia engraved on one side with a crane, on the other with a woman standing beside a wash-basin, is of good Greek execution and must be assigned to the second half of the fifth century B. C. It is published in Furtwängler's *Antike Gemmen*, pl. XII, 38, 39. A scarab of banded agate with a vigorous representation of Herakles throttling the Nemean lion is of Etruscan workmanship, about 400 B. C.; it was found at Falerii and is likewise published in Furtwängler's *Antike Gemmen*, pl. XX, 30. An important piece is a haematite cylinder of the Hellenistic period engraved with a Maenad and two Satyrs engaged in Bacchic revelry. The composition is full of vivacity and swing and the execution is very fair. It is noteworthy that though the cylinder form is

frequent in early times this is the only instance of its use during the Hellenistic period. This stone is published in Furtwängler, *Antike Gemmen*, pl. LXVI, 7. A head of Medusa in high relief worked in green glass paste is a good, bold piece of work of the first century B. C. To the Roman period belong two fine portrait-heads, one a sard, the other an amethyst; and two cameos, a bust of Tiberius, and the heads of Europa and the bull, both in high relief.

Finally must be mentioned a miscellaneous lot, consisting of terracotta figurines, a bronze mirror, a few vases, a small bone doll with movable arms and legs, and a few pieces of jewelry. The chief interest of these lies in the fact that they represent the contents of three tombs from Tarentum, of the third century B. C., and thus give a fair idea of the regular tomb furniture of that period. G. M. A. R.

DRAWINGS

THE Museum has bought several important drawings by Italian masters from Dr. J. P. Richter, of whose collection they formed a part. They are without exception rare and excellent examples, and coming from this source the names which they bear have been given them in accordance with recent expert knowledge—the result of careful and continued study on the part of their former owner. Authoritative ascriptions, such as these, are of great benefit to the student who is perplexed by the merely traditional or whimsical attributions in even well-known collections of drawings, a fact which makes this study the most uncertain and difficult branch of modern connoisseurship.

The earliest of these works is an illumination on parchment, from an ecclesiastical music book of the late thirteenth or early fourteenth century. The letter *M* serves as the framework for two compositions; above are the three Marys and the Angel at Christ's tomb with the sleeping soldiers, and below Christ meeting the three Marys. The work is a forceful example of the pre-Giottesque style. Doctor Richter points